

24
KARAT
GOLD DISC

No 11340



NUMBERED
LIMITED EDITION
OF 25,000

Frank Sinatra

24 KT GOLD COMPACT DISC
GZS 1053

Duets

1. **LUTHER vandross**
the lady is a tramp
2. **ARETHA franklin**
what now my love
3. **BARBRA streisand**
i've got a crush on you
4. **JULIO iglesias**
summer wind
5. **GLORIA estefan**
come rain or come shine
6. **TONY bennett**
new york, new york
7. **NATALIE cole**
they can't take that away from me
8. **CHARLES aznavour**
you make me feel so young
9. **CARLY simon**
*guess i'll hang my tears out to dry/
in the wee small hours of the morning*
10. **LIZA minnelli**
i've got the world on a string
11. **ANITA baker**
witchcraft
12. **BONO**
i've got you under my skin
13. **KENNY g**
*all the way/
one for my baby (and one more for the road)*

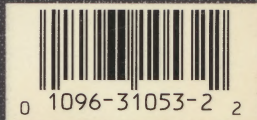


Produced by: PHIL RAMONE
Co Produced by: HANK CATTANEO
Executive Producers: CHARLES KOPPELMAN,
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Frank Sinatra Public Relations:
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Frank Sinatra Management:
PREMIER ARTISTS SERVICES, INC.
Gold CD Mastering:
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DCC

24 KARAT GOLD COMPACT DISC

GZS-1053



PRODUCED BY: *phil ramone*

CO PRODUCED BY: *hank cattaneo*

EXECUTIVE PRODUCERS:
*charles koppelman, eliot weisman,
and don rubin*

FRANK SINATRA MANAGEMENT:
susan reynolds/scoop marketing

FRANK SINATRA MANAGEMENT:
premier artists services, inc.

1. **THE LADY IS A TRAMP**
duet with luther vandross
2. **WHAT NOW MY LOVE**
duet with aretha franklin
3. **I'VE GOT A CRUSH ON YOU**
duet with barbra streisand
produced by david foster and phil ramone
executive producer jay landers
4. **SUMMER WIND**
duet with julio iglesias
produced by phil ramone and albert hammond
5. **COME RAIN OR COME SHINE**
duet with gloria estefan
6. **NEW YORK, NEW YORK**
duet with tony bennett
7. **THEY CAN'T TAKE THAT AWAY FROM ME**
duet with natalie cole
produced by phil ramone and andre fischer
8. **YOU MAKE ME FEEL SO YOUNG**
duet with charles aznavour
9. **GUESS I'LL HANG MY TEARS OUT TO DRY/
IN THE WEE SMALL HOURS OF THE MORNING**
duet with carly simon
10. **I'VE GOT THE WORLD ON A STRING**
duet with liza minnelli
11. **WITCHCRAFT**
duet with anita baker
anita's vocals produced by tommy lipuma
12. **I'VE GOT YOU UNDER MY SKIN**
duet with bono
13. **ALL THE WAY/ONE FOR MY BABY
(AND ONE MORE FOR THE ROAD)**
duet with kenny g

FRANK SINATRA duets

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THE VOICE IS ETERNAL

When Frank Sinatra last walked down the halls of the famed Capitol Tower in Hollywood and entered Studio A to record a new album for the label as he did this year to make the remarkable and historic Duets album — the year was 1961. I was born that year, and like others of my generation, it probably took me a little while to fully appreciate the singular, swingin' brilliance of Ol' Blue Eyes, a man who remains indisputably the greatest singer of the American popular song. Even before my tastes matured, Sinatra had his impact on me. Growing up in New Jersey only a few miles from where the man first took to the stage at a tiny roadhouse called the Rustic Cabin, I remember staring at those evocative, almost haunting images on the covers of my parent's prized Sinatra albums, searching them perhaps for any clues about what it meant to be a man. And I can still recall overhearing my father play "My Way" over and over again for inspiration in trying times. Still, like a lot of those who came of age amid all the excitement of the rock'n'roll dominated era, I only gradually came to truly understand why Frank Sinatra always has been, and no doubt always will

be, The Chairman of The Board. The reason, finally, is simple. True talent—genius in Sinatra's case—always rises to the top.

The vital and often revelatory Duets collection finds Sinatra teaming up memorably with an amazing, wide-ranging group of global vocal all-stars from Barbra Streisand to Bono, Tony Bennett to Luther Vandross, Aretha Franklin to Charles Aznavour in order to create a series of distinctly contemporary versions of some of the standards to which the man is most closely tied. Taking on the daunting honor of sharing the spotlight with the singer's singer, these duet partners — who also include Natalie Cole, Gloria Estefan, Liza Minnelli, Anita Baker, Carly Simon and Julio Iglesias, as well as Kenny G who makes an instrumental contribution — happily rose to the auspicious occasion. In many cases, these artists demonstrated newfound range and ability as they did so.

Listen, for example, to U2's Bono seductively crooning Cole Porter's "I've Got You Under My Skin" along with Sinatra. The result comes across as absolutely startling yet

undeniably right — like happening upon a swingin' summit meeting of the two coolest guys on the planet. Having Sinatra and Streisand work their interpretive magic in tandem on the Gershwins' "I've Got A Crush On You" or Ol' Blue Eyes and Tony Bennett gracefully sharing Kander and Ebb's "Theme From 'New York, New York'" together after all these years of mutual admiration certainly sounds like musical history of the first order. The Queen of Soul, Aretha Franklin, has never sounded more regal nor more joyful than she does giddily duetting with Sinatra on Becaud and Sigman's "What Now My Love." Another distinctly rollicking affair is Rogers and Hart's "The Lady Is a Tramp," on which Luther Vandross reveals a whole new playful, jazzy dimension to his awesome vocal gifts. As honored as these duet partners were to be asked to sing with Sinatra, they paid an equally fitting tribute to the Chairman in the form of their own wonderful performances here. Marrying the vivid, state-of-the-art recording technology of today with such timelessly classic compositions and arrangements, Duets — co-produced wonderfully by Phil Ramone and Hank Cattaneo — provides potent proof that in 1993 Frank Sinatra remains very much at the top of his game.

Of course, it is a game for which Frank Sinatra largely invented the rules. The ground covered by so many contemporary singers in all sorts of genres — including many of the man's duet partners here — is to a great extent ground that was first broken by Sinatra. Apprenticing as a vocalist within the world of the big bands under the guidance of legendary figures like Harry James and Tommy Dorsey, Sinatra ventured out on his own to become arguably the first modern superstar solo singer, initially at Columbia, then, more famously at Capitol starting in the Fifties, and later beginning in the Sixties at his own label, Reprise. Helping to define the very concept of what a singer could do, and what an album could be, Sinatra went on to make ambitious, brilliantly realized song cycles and extraordinary concept albums which found him collaborating closely with many of the best writers and arrangers in the world. Along the way, he somehow found the time to become a major film actor, a television star, a record executive, as well as arguably the most enduring and popular live performer of all time. He's been a pop star who made the bobby-soxers swoon, a jazz singer, a leading man, a friend of Presidents. For much of the Twentieth Century, he has remained The Main Event. If Frank Sinatra is a saloon singer, as he's so fond of saying, then the whole world is his saloon.

Characteristically, the Chairman himself remains anxious to share the glory. *"Throughout my career I have had the wonderful fortune to work with the very best — giants,"* says Sinatra. *"At either a live performance or on a recording, the talent of the musician, lyricist, arranger, and conductor as well as the vocalist, make up a team. If one part of that recipe isn't just right, the result doesn't work. I was a baby when I started in this business and without the guidance, friendship and talents of brilliant people like Nelson Riddle, Billy May, Jimmy Van Heusen, Harold Arlen, Johnny Mercer, the Gershwins, Cy Coleman, Don Costa, Jules Styne, Gordon Jenkins, Sammy Cahn; the musicians I work with today, as well as my own determination, I would not have had a career — I wouldn't. I am the luckiest bum in the world."*

THE CHAIRMAN *himself*

In truth, the lucky ones are the rest of us to whom Sinatra has given so much breathtaking music over the years, and to whom he now presents Duets. Though he continues to tour tirelessly to sold-out crowds around the world to this day, this is a man who clearly didn't need to record even one more song in order to assure his preeminent place in our musical history. Fortunately, however, the Chairman was prevailed upon by the powers that be at Capitol as well as his producers here to return

again to the studio, and the happy result is Duets, his first new album in almost a decade and a unique opportunity to hear a true musical master at work in an exciting and different context.

"We see more and more young faces in the audience and they react wonderfully to the lyrics and the music," says Sinatra. *"And they know the songs — one or two notes and they smile in recognition as well as appreciation. For the most part, we do standards on the new album because those are the tunes that I respect and grew up with. Hearing the final cuts of these great orchestrations and lyrics, together with the talented duet partners on this album made me beam with pride and appreciation. Each artist brought their own individual style to the cut and together we shared the absolute joy of vocalizing and interpreting some of the greatest music ever written backed by the best musicians in the business today."*

Though the recording came together relatively quickly, the success of the Duets project has been years in the planning. Frank

Sinatra has wanted to record an album of duets for some time. One year ago, Charles Koppelman approached Eliot Weisman, Sinatra's personal manager, to see if Sinatra had any interest in returning to the recording studio. Weisman expanded on Koppelman's inquiry and discussed the duets concept with Sinatra. For Koppelman, the prospect of Frank Sinatra returning to the studio, especially at Capitol, would be a major recording event.

Phil Ramone — the famed producer well-known for his work behind the boards with Paul Simon, Billy Joel, Barbra Streisand, and countless others — recalls, "During one of the Sinatra recording sessions," Ramone relates, "Frank's question to me at one point was, 'Why should I want to remake the same record that I made twenty-five or thirty years ago?' I said to him that it's like watching Laurence Olivier in Shakespeare after thirty years. My goal was to capture Frank Sinatra at this time in his life when his readings are slightly different. There's a different attitude there. I said, 'You have it and we need to hear it. I know you've put that stamp there before, but it's so important to know it now.'

"We all have so much admiration for this guy," says co-producer Hank Cattaneo, a distinguished recording veteran who's toured with Sinatra as his production manager for nearly a decade. "As far as we're concerned, Frank Sinatra is a national treasure."

For all the changes in technology of the last few decades, Sinatra recorded his vocals for the Duets album in much the same way that he did at the Capitol Tower back in the Fifties. "After trying a few approaches, what really worked was taking the most simple method," says Cattaneo. "We treated the sessions like a live performance. Then Francis was in an environment he was very comfortable with, and the band was too. And then things really cooked. We got nine great takes in one night."

According to Sinatra, *"I have always recorded in studios surrounded by the orchestra. It has been the way I feel most comfortable and could relate best to the joys of the music and the recording process. For me, this offers the vocalist the ability to be much more involved musically than the isolation and detachment of the vocal booth. Recording with an orchestra is more akin to a live performance — and this is the format in which I am most comfortable. There is enormous personal*

interplay between vocalist and musician that, for me, is necessary to achieve the proper interpretation of a song."

"Sinatra walks into a room and the whole thing changes — everything changes," says Ramone of the sessions. "There's a new level of excitement, a need to groove and play along with him. The first time you open a mike and that voice comes down the line is amazing. I watch the faces of the musicians, because they can hear the voice in the headphones, and they just change. No matter how prepared you are, it changes you."

When the Chairman walked into Studio A at Capitol to record Duets, its entrance hallway was lined with vintage photos of Sinatra and old friends like Nat King Cole and Dean Martin. He was returning to the site of some of his greatest triumphs, such as *In The Wee Small Hours of The Morning*, *Songs For Swingin' Lovers*, *Only The Lonely* and *Come Dance With Me* to name just a few.

"In the 50's at Capitol, Nelson Riddle and I, as well as Billy May, Gordon Jenkins, and a host of talented technicians and musicians, wanted to record groups of songs that set a mood," Sinatra recalls. *"The people at Capitol supported this idea and it proved successful both musically and with the public. We had as many as fifteen songs on an album — there had to be a lot to create and complete a*

mood — we recorded wonderful, soulful, tender albums; as well as hot, swinging ones."

Enter the Capitol studio again. Sinatra encountered many familiar faces in the tremendous orchestra — some members of his fine touring band, many musicians who played on the original recordings of the Duets material, as well as the cream-of-the-crop of current session players, all under the musical direction of Pat Williams, a distinguished and award-winning composer, arranger, and conductor. According to all parties involved, everybody in the room was acutely aware that this was much more than just another session.

"When I first walked into the studio again I was a little nervous, apprehensive," says Bill Miller, Sinatra's pianist since 1951, who's been called "Mister Economy" because of his Count Basie-like sense of tasteful restraint at the keyboards. "We all were nervous, I think, until we really got down to business. It took me about a half-an-hour to realize that it was like we were starting all over again. It seemed that way to me."

Historically a man of few takes, Sinatra proved once again that he's not the type to waste time in the studio.

"Producing Sinatra is the ultimate gig because you know he's a perfectionist and that the name of the game is to get it as quickly as possible because that's the way he works," says Ramone. "This is not a nine or ten take guy. It just isn't. You're talking one or two performances. What he did was not dissimilar to what he did in the Fifties. There's orchestra preparation, then he walks in and he sings. We had to roll two machines just in case. There's no going back, there never is. He's like a prize fighter as he's warming up. He gets there early and gets to work. He's the consummate pro. There's a lot of love on this project. A lot of people who care. From the engineers to the assistant to the security guards, everybody was up and wanting this to happen. And it did. The tape doesn't lie. You can't fake that moment. You can fake a lot of things. But you can't fake that moment."

Gregg Field, Sinatra's young touring drummer in recent years, got quite a shock early on at Duets sessions. "We took our first pass at a song," he remembers, "and I'm completely expecting to do another one, figuring out how I'm going to change this and alter that. Then all of a sudden I hear him say, 'Next tune.'" In this day and age, that's just unheard of. Everybody's so concerned with being meticulous that the spontaneity gets lost. This was as spontaneous as you can get."

"The atmosphere was one of urgency," says Chuck Berghofer, Sinatra's rhythm bassist on the road and a veteran session great (his first Sinatra recording was Nancy Sinatra's "These Boots Are Made For Walking"). "Everyone was on the edge of their chairs." Berghofer recalls. "A lot of the things that these seasoned studio pros do are boring. This certainly wasn't. This was a dream band that sounded fantastic. Mr. Sinatra commented on how good it sounded. And to me Frank Sinatra is just the best singer there is. I've been a jazz musician all of my life, played with many wonderful jazz players. And this man has the best timing and phrasing of any of 'em. And they'll all tell you that."

"It was a very emotional session," recalls Ron Anthony, Sinatra's touring guitarist. "He was really digging in, giving it everything he had."

"The treat was at the end of each tune when all the musicians applauded," recalls Cattaneo. "They went absolutely wild, then sat right down for us so we could get back to work. And then Frank would say, 'Let's go, next song. Next take'."

That general mood of spontaneity and excitement definitely carried over to the duet partners. "How do you pick a duet partner for Frank Sinatra?" says Ramone. "I guess you could say that the line forms on the left. I never heard of anyone not wanting to be on this record. Every artist had a very strong viewpoint about wanting to be on this record, and that desire made it the easiest of all things to do. It was amazing to see folks like Aretha Franklin, Natalie Cole and Luther Vandross walk into the studio and be so excited. Everyone had a very specific love for him. It's very child-like. It's more than charming. It's absolute adoration and respect."

"To get to sing with Frank Sinatra is the biggest thrill in the world," says Tony Bennett, speaking no doubt also for all the other duet partners.

"There's no doubt about it; the duet partners really rose to the occasion," says Cattaneo. "They're such a talented group of people. For them to sing with Francis was an experience. They enjoyed it and we enjoyed it. And he marveled every time a track was laid down."

AT THE HEART OF EVERYTHING, IS THE SONG

Phil Ramone believes there are many pleasant surprises in store for a lot of people on the Duets album. "The sound of people's voices together who are not particularly known for singing in a certain style is definitely happening on this record," he says. "Those who love Luther or Gloria are going to be surprised at the way they ascend to their own styles that are totally different from some of their pop records. When you marry two things together, you musically become something else than what's expected. Everybody we've worked with for this project brought something to this record I don't think you're going to see anywhere else."

The classic songs featured on Duets are still the staples of a Frank Sinatra concert. For Sinatra, at the heart of everything, there is always the song.

"In live performances we are currently doing tunes that are asked for by audiences over and over," says Sinatra, "and we decided to include some of these numbers on the new album. Audiences, as well as performers, enjoy this classic form of music — standards by great lyricists and arrangers that have withstood the test of time. I have great respect for a song and the creative process — from the writing to the arrangement to the performance. I like to paint, and in some ways the performance of a song — live or recorded — is similar: the completion of a beautiful piece of art."

Duets is indeed a beautiful piece of art, a masterpiece that reminds us of what makes Sinatra one of a kind. "In terms of audience, I think we're going to cross a lot of lines with this record," says Ramone. "And that's the name of the game. I want this to be a big record, not for the sake of greed but for the sake of information. I want my youngest son and his friends to know what Frank Sinatra means, in the same way I had to introduce him to the Beatles. I want a generation of people to have something in their house that's not going to come again."

Last year, my father and I finally got to see a Frank Sinatra show together. I'll never forget the feeling when it came time in the show for the saloon selection for the evening, and Sinatra began to sing one of my favorite songs of all time, Harold Arlen and Johnny Mercer's "One For My Baby (And One More For The Road)," performed in the classic Nelson Riddle arrangement. It was a miraculous, utterly heartbreaking performance — one not unlike the inspired version that closes the Duets album. Listening to Sinatra sing the song so sublimely that night, I couldn't help wondering how one man could so completely bridge any generation gap. In retrospect, the answer to how he did it should have been entirely obvious. He did it his way, of course. And now with Duets, Frank Sinatra has done it his way, again.

David Wild - Senior Writer/Rolling Stone September 7, 1993

Duets

1. THE LADY IS A TRAMP

duet with luther vandross

Music by: Richard Rodgers Lyrics by: Lorenz Hart Arranged by: Bill Byers
Luther Vandross appears courtesy of Epic Records

2. WHAT NOW MY LOVE

duet with aretha franklin

Music by: Gilbert Becaud English Lyric by: Carl Sigman Original French Lyric by: P. Delanoe
Arranged by: Don Costa Introduction Arranged by: Patrick Williams
Aretha Franklin appears courtesy of Arista Records

3. I'VE GOT A CRUSH ON YOU

duet with barbra streisand

Produced by David Foster and Phil Ramone Executive producer Jay Landers
Music by: George Gershwin Lyric by: Ira Gershwin This Arrangement by: Patrick Williams
Original Arrangement by: Nelson Riddle
Barbra Streisand appears courtesy of Columbia Records

4. SUMMER WIND

duet with julio iglesias

Produced by Phil Ramone and Albert Hammond Music by: Henry Mayer
English Lyric by: Johnny Mercer Original German Lyric by: Hans Bradtke
Arranged by: Nelson Riddle
Julio Iglesias appears courtesy of Sony Music Entertainment (Holland) B.V.

5. COME RAIN OR COME SHINE

duet with gloria estefan

Music by: Harold Arlen Lyric by: Johnny Mercer Arranged by: Don Costa
Gloria Estefan appears courtesy of Epic Records

6. NEW YORK, NEW YORK

duet with tony bennett

Music by: John Kander Lyric by: Fred Ebb Arranged by: Don Costa
Tony Bennett appears courtesy of Columbia Records

7. THEY CAN'T TAKE THAT AWAY FROM ME

duet with natalie cole

Produced by Phil Ramone and Andre Fischer Music by: George Gershwin
Lyric by: Ira Gershwin This Arrangement by: Patrick Williams
Original Arrangement by: Neal Hefti
Natalie Cole appears courtesy of Elektra Records

8. YOU MAKE ME FEEL SO YOUNG

duet with charles aznavour

Music by: Josef Myrow Lyric by: Mack Gordon Arranged by: Quincy Jones

9. GUESS I'LL HANG MY TEARS OUT TO DRY / IN THE WEE SMALL HOURS OF THE MORNING

duet with carly simon

"Guess I'll Hang My Tears Out To Dry" Music by: Jules Styne Lyric by: Sammy Cahn
Arranged by: Nelson Riddle "Wee Small Hours" Music by: David Mann
Lyrics by: Bob Hilliard
Carly Simon appears courtesy of Arista Records

10. I'VE GOT THE WORLD ON A STRING

duet with liza minnelli

Music by: Harold Arlen Lyric by: Ted Koehler Arranged by: Nelson Riddle
Liza Minnelli appears courtesy of Columbia Records

11. WITCHCRAFT

duet with anita baker

Anita's vocals produced by Tommy LiPuma Music by: Cy Coleman Lyric by: Carolyn Leigh
Arranged by: Nelson Riddle Introduction Arranged by: Patrick Williams
Anita Baker appears courtesy of Elektra Entertainment

12. I'VE GOT YOU UNDER MY SKIN

duet with bono

Music and Lyric by: Cole Porter Arranged by: Nelson Riddle
Bono appears courtesy of Island Records LTD.

13. ALL THE WAY / ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)

duet with kenny g

"All The Way" Music by: James Van Heusen Lyric by: Sammy Cahn
This Arrangement by: Patrick Williams Original Arrangement by: Nelson Riddle
"One For My Baby" Music by: Harold Arlen Lyric by: Johnny Mercer
Arranged by: Nelson Riddle
Kenny G appears courtesy of Arista Records

PRODUCED BY: Phil Ramone **CO PRODUCED BY:** Hank Cattaneo

EXECUTIVE PRODUCERS: Charles Koppelman, Don Rubin, and Eliot Weisman

FRANK SINATRA PUBLIC RELATIONS: Susan Reynolds/Scoop Marketing

FRANK SINATRA MANAGEMENT: Premier Artists Services, Inc.

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PRODUCTION COORDINATORS: Los Angeles - Susanne Marie Edgren and Chie Masumoto for Humble Heart Music New York -Jill Dell'Abate for Dell'Abate Productions

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ASSISTANT ENGINEERS: Andy Blakelock, Bryan Carrigan, Ian Craigie, Peter Doell, Carl Glanville, Robert Hart, Ben Keys, Sebastian Krys, Willie Mannion, David Marquette, Mike Mazzetti, Greg Mull, Neil Perry, Gustavo Pinto, Andy Smith, Brian Soucy, Rick Southern, Jay Sylvester, Angel Vidal, Tom Young

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MIX ASSISTANT: Carl Glanville

MASTERED BY: Ted Jensen at Sterling Sound, N.Y.C., using Sony Classical 20 bit technology, and Doug Sax at The Mastering Lab, L.A.

TECHNICAL ASSISTANTS: Jeff Minnich, Hanson Hsu, Mark Onks, Bob Schwall, Richie Boisits.

ASSISTANT TO MR. RAMONE: Claudia Koal

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MUSIC PREPARATION: Terry Woodson and Daniel Perito

ADDITIONAL MUSIC PERFORMED BY: Charles Pollard

MR. SINATRA WOULD LIKE TO THANK: Barbara Sinatra, Sinatra Enterprises, Scoop Marketing.

MUSICIANS FOR ALL SONGS EXCEPT "I'VE GOT A CRUSH ON YOU"

Rhythm Bass: Chuck Berghofer **Guitar:** Ron Anthony **Drums:** Gregg Field

MUSICIANS FOR "I'VE GOT A CRUSH ON YOU" PIANO: Michael Melvoin **Bass:** Dave Stone

Guitar: Paul Viapiano **Drums:** Jeff Hamilton

ALL THE MUSICIANS WHO GAVE OF THEIR TALENT, TIME AND EFFORT IN THE MAKING OF THIS ALBUM.

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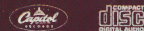
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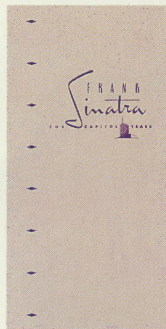
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SAXOPHONES/WOODWINDS: Tom Scott, Lanny Morgan, Dick Mitchell, Gene Cipriano, Jack Nimitz, Bob Cooper **TRUMPETS:** Frank Szabo, Bob O'Donnell, Jr., Charlie Davis, Conte Candoli, Oscar Brashear, Rick Baptist, Warren Luening, Jerry Hey, Gary Grant **TROMBONES:** Dick Nash, George Bohanon, Dick Hyde, George Roberts, Tommy Johnson, Lew McCreary, Charlie Loper **FRENCH HORNS:** Jim Thatcher, Brian O'Connor, Steven Becknell **PIANO:** Bill Miller **ADDITIONAL KEYBOARD:** Michael Melvoin (I've Got A Crush On You) **RHYTHM BASS:** Chuck Berghofer **GUITAR:** Ron Anthony **DRUMS:** Gregg Field **PERCUSSION:** Emil Richards, Jerry Williams, Joe Porcaro **VIOLINS:** Gerry Vinci, Ralph Morrison, Ann Koons, Rene Mandel, Patricia Aiken, Patricia Johnson, Harold Wolf, Harris Goldman, Michael Ferril, Jennifer Woodward, Irma Neumann, Karen Jones, Ken Yerke, Diane Halprin, Bette Byers, Joe Goodman, Bob Sanov, Don Palmer, Jay Rosen, Michael Markman, Assa Drori, Dixie Blackstone, Miran Kojian, Haim Strum, Rafael Rismik, Mari Botnick, Kwi-hee Shamban, Joy Lyle, Gordon Marron, Brian Leonard, Murray Adler **HARP:** Dorothy Remsen, Gayle Levant **VIOLA:** Ken Burward-Hoy, Carole Mukogawa, Denyse Buffum, Rick Gerding, Robin Ross, Jim Ross, Harry Shirinian, Cynthia Morrow, Alan DeVaritch **CELLO:** Gloria Strassner, Anne Karam, Earl Madison, Michael Mathews, Armen Ksadjikian, Nancy Stein-Ross, Christina Soule **BASSES:** Arni Egilsson, Ann Atkinson, Buell Neidlinger, Margaret Storer

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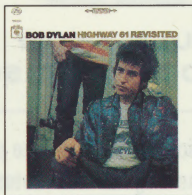
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